

THE
AMERICAN
ARCHITECT
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IN NEW YORK

THIS ISSUE CONTAINS

CONTINUATION OF THE SERIES ON STAINED
AND PAINTED GLASS ♦ THE CURRENT ARCHI-
TECTURAL PRESS ♦ EDITORIAL COMMENT,
CURRENT, INDUSTRIAL AND BUILDING NEWS
♦ ILLUSTRATION OF A THEATRE AT DETROIT,
MICHIGAN, ETC., ETC. ♦ ♦ ♦ ♦ ♦

VOLUME CII

JULY 3, 1912

NUMBER 1906



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MAIN DOOR CHURCH OF S. AMBROGIO, MILAN, ITALY

THE AMERICAN ARCHITECT

VOL. CII.

WEDNESDAY, JULY 3, 1912

No. 1906

THE EFFECTS OF THE RENAISSANCE ON STAINED GLASS AND THE BREAK UP OF THE ART. PART VII

By CLEMENT HEATON

REVIVAL OF CRAFT AND DESIGN

WHEN the prevailing thought which had thrown discredit on all Gothic art was itself in its decline, the reaction which set in with Romanticism in the second quarter of the nineteenth century caused the great polychromatic art of the North to revive. It excited much attention and was valued and encouraged.

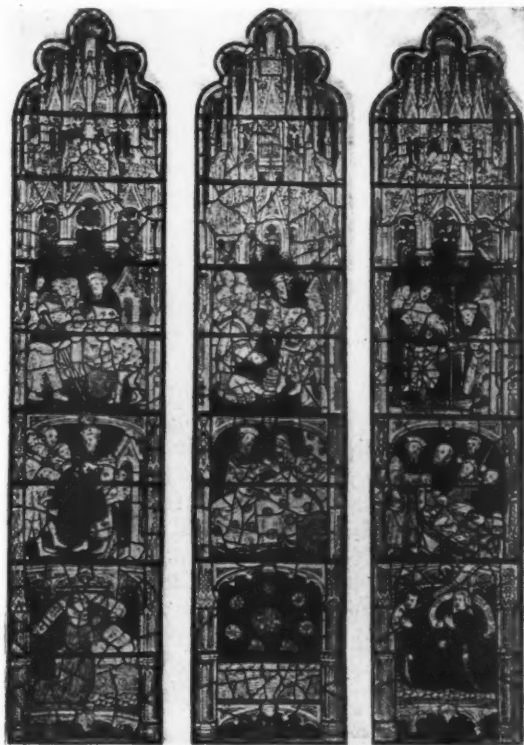
It is now customary to decry the early attempts then made. That they are crude and little able to stand critical examination is certain, but after so great a decline it is astonishing to see anything at all. For though the art lingered long, it was quite on a false basis and it was technically dead.

The nineteenth century glass painters had in the revival to take count of the prevailing ideas, as much as had their sixteenth century forerunners at the

advent of Italianism. Both were but the executants of a general collective ideal, and those of the nineteenth century were necessarily very ignorant of their craft. Even today no extensive application can be made of ideas for which society is not prepared, all of us being governed by the prevailing collective ideal.

During the last thirty years interest has been awakening in the value of *design in ornament*, and in that of *decorative beauty*. Such appreciation did not formerly exist, but now it does. It acts with increasing force on stained glass as on everything else, tending to make it again a living art capable of expressing a new range of thought.

The refined sense of aesthetic beauty in color, in texture and in representation of the human figure make it certain that a new phase of the art will appear, for new sympathies lead in-



"THE CORPOREAL WORKS OF MERCY"
ALL SAINTS' CHURCH, YORK
FROM DRAWING IN SOUTH KENSINGTON MUSEUM



THE "BEDE" WINDOW, ALL SAINTS' CHURCH,
NORTH STREET, YORK
ENGLISH XV CENTURY, POOR DESIGN, GOOD TREATMENT

evitably to new and higher manifestations in the art of stained and painted glass.

OUR OWN TIMES

The architect Lassus of Paris, though an enthusiastic exponent of ancient monuments, energetically disclaimed mere reproduction of mediæval art. He said: "We have never admitted and never shall admit any kind of servile copy, either of Gothic or classic work. The artist ceases to merit the name the moment he consents to make only servile reproductions. What we ask for is that he shall learn to express his thoughts while remaining attached to the principles of Gothic art." This is what has to be accomplished, but which the nineteenth century was ill able to do.

Sheer copies of old work, copies *ad nauseum* of Gothic prints and drawings by Albrecht Durer and others, nondescript make-believes of Gothic and Renaissance on the one hand; ill-advised attempts to start new forms of the art on the other; all this has been done

and must be left behind. Reason and good sense in craftsmanship, as shown by the work of the early artists, but with new grace and freedom, due to personal "creative impulse," must be the ideal which the future is to realize. To do this, the old Northern art must be understood and honored. The useful part of its tradition must be taken as the basis for the art of our day, born, not of mere desire for profit by commercial enterprise, but of an ideal to be realized, both by artist and patron; and this has already begun.

If the present pages are somewhat severely critical, this is inevitable from the fact that the nineteenth century was an epoch when work was done under great disadvantage. It was not the fault of the artists, but due to the circumstances under which they worked. A long list of errors in theory or practice might be made. Little is there of work to stand critical attention. But it suffices to show how all this was done, to make such analysis unnecessary; let us look rather to the present and the future.

RECAPITULATION

To take a bird's-eye view of the whole subject, we see in the dim past the anonymous monastic craftsman timidly developing glass from enamel. A few highly appreciated works of small dimensions lead to use on a larger scale in abbeys and cathedrals, made by men, mostly ecclesiastics, with patient care but little graphic power, yet with taste and close acquaintance with the traditions of their craft.

Through a long series of works the art evolves, aided by the increasing scale and number of windows. In the early thirteenth century in France the art is transformed; in arrangement and in drawing it enters a new phase, though this is intimately connected with the preceding twelfth century work. But this phase, as examples multiply with rapidity, grows less interesting, and from various causes ceases to continue. Then a total transformation, in arrangement, design and color, comes about and characterizes the fourteenth century. This slowly merges into the fifteenth, and at last in France we find the light flamboyant glass, and in England the abundant and somewhat mechanical perpendicular, representing the last phase of Gothic.

Upon the ground thus prepared we see—

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first, an influence by the early Florentine Renaissance in the central France, reacting on the flamboyant glass with little harm. This school dies out through the transference of the art centre to the north, and a similar evolution commencing there is interrupted by the income of the decadent "Cinquecento" school at Fontainebleau which, in the end, destroys French art by a dis-

spired by the "vile artisan." So, after a lingering illness, glass painting died out in France and only just existed at Oxford in a feeble and artificial way, though this is evidence of its inherent vitality.

During these changes—covering the time between the tenth and eighteenth centuries—a gradual loss went on. Architectural design, geometric composition, symbolic drawing, color effect and richness of material, gave place to a more imitative and personal style which yet was based on a good technique. This latter was lost as little by little an imitative, pictorial effect, inconsistent with its inherent needs was sought for. Finally, craftsmanship itself was despised as the academic ideal of culture grew, and the substitution of an exotic style led to a final separation between the designer and executant fatal both to the design and to the execution. So all knowledge of craft and all sense of design disappear.

The revival in the nineteenth century was carried on with ignorance of much necessary knowledge, and was handicapped by manners and methods of work started during the seventeenth and eighteenth centuries, which were incompatible with free craftsmanship.

Modern glass has felt the effect of all this and it has shown necessarily every kind of character possible.

Slowly the necessary knowledge has grown and, with proper patronage and allowing for continuous evolution, we may see the realization of new ideals growing out of the old foundations, and works produced equal to those the past can show.



PORTION OF THE "BLACKBURN" WINDOW,
ALL SAINTS' CHURCH, YORK
ENGLISH XV CENTURY, POOR DESIGN, GOOD TREATMENT

placement of ideal. The art of glass painting, attenuated by the changes in the fifteenth century, was suddenly called upon to adapt itself to ideals quite independent of the art. After its artists had for a while met the new demand, sacrificing time-honored principles and practices to do so, in the end the whole thing was discarded under the growing contempt of all that savored of "the antiquated style" and of all that was in-

A RECENT LEGAL DECISION

CONTRACTOR WHO SUBSEQUENTLY BE-
COMES MEMBER OF CONTRACTING BOARD
MAY ENFORCE CONTRACT

A party who furnishes labor and material in the erection of a school house under a contract with the contractor and subsequently becomes a member of the school board, is not thereby deprived of his right to enforce his contract for the labor and material furnished.

Goodrich v. Board of Education, New York Supreme Court, Appellate Division, 122 N. Y. Supp., 50.

THE CURRENT ARCHITECTURAL PRESS

THE principal subjects discussed and illustrated in the May issue of *The Architectural Record*, are "Modern City Gates," by Mr. Huger Elliott, and the competitive drawings in the Competition for a Museum of Fine Arts for the City of Minneapolis.

The article by Mr. Elliott on "Modern City Gates" is a scholarly presentation of the subject and may be read with profit.

The acceptance of Messrs. McKim, Mead & White's design as presented in this number assures to the City of Minneapolis a museum building that when completed will rank among the best in its class in this country.

(FROM THE WESTERN ARCHITECT)



DENVER GAS & ELECTRIC BUILDING (VIEW AT NIGHT)

MR. F. E. EDBROOKE, ARCHITECT

Other subjects illustrated are a country house, Mr. C. K. Cummings, architect, a brick school house in Cincinnati, by Messrs. Garber & Woodward, and a country house not as reposeful in its general appearance as most of the work of the designers, Messrs. Chapman & Frazer.

The number is a particularly good one

(FROM THE ARCHITECTURAL RECORD)



HOUSE OF R. J. COLLIER, WICKATUCK, N. J.
MR. JOHN RUSSELL POPE, ARCHITECT

both as to character of material selected and the manner of its presentation.

Among the illustrations in the May issue of *The Brickbuilder* are the City Club, Chicago, Messrs. Pond & Pond, architects, a somewhat anaemic design, presenting in its general appearance reminiscence of varying types of buildings,

(FROM THE BRICKBUILDER)

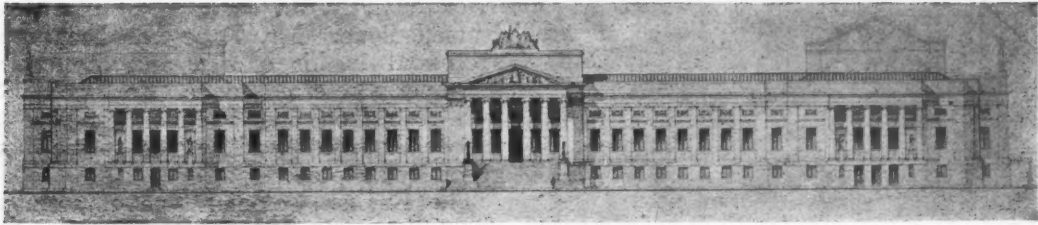


ENTRANCE DETAIL, APARTMENT HOUSE,
CHICAGO, ILL.

MESSRS. SPENCER & POWERS, ARCHITECTS

THE AMERICAN ARCHITECT

(FROM THE ARCHITECTURAL REVIEW)



ACCEPTED DESIGN, MUSEUM OF FINE ARTS, MINNEAPOLIS, MINN.

MESSRS. MC KIM, MEAD & WHITE, ARCHITECTS

an interesting row of apartment houses in Chicago, Messrs. Spencer & Powers, architects, and country houses by Schmidt.

(FROM THE INTERNATIONAL STUDIO)



OLD MOSCOW

BY APOLLINARIUS VASNETZOFF

Garden & Martin, Howard Van Doren Shaw and Shepley, Rutan & Colledge.

In the text, Mr. C. Howard Walker

(FROM THE ARCHITECTURAL REVIEW)



HOUSE AT READVILLE, MASS.

MR. C. K. CUMMINGS, ARCHITECT

continues his series on "Distinguished Architecture as a Precedent," as does also Mr. H. Van Buren Magonigle his discussion of "Commemorative Monuments."

Specifications for a heating and ventilating system for an eight-room school build-

(FROM THE BRICKBUILDER)



CITY CLUB, CHICAGO, ILL.

MESSRS. POND & POND, ARCHITECTS

THE AMERICAN ARCHITECT

(FROM MODERNE BAUFORMEN)



DETAIL OF A GARDEN, HAMBURG
MR. FRITZ SCHUMACHER, ARCHITECT

ing by Mr. Charles L. Hubbard, have reference value.

Mr. Ripley's serio-comic discussion entitled "The Complete Angler," is carried as the leading article in this issue.

The leading article in *The Architectural Record* for June, entitled "The Farm House de Luxe," illustrates and describes the

(FROM MODERNE BAUFORMEN)



GARDEN DETAIL
MR. FRITZ SCHUMACHER, ARCHITECT

6

country seat of Mr. Robert J. Collier, Wickatuck, N. J., designed by Mr. John Russell Pope. Mr. Pope has been most successful in his efforts, and the house, improperly referred to as "de luxe" is a well restrained and dignified example of a style that we would be glad to see more generally adopted.

The English Colonial type of architecture is typical of those sturdy characteristics that were part of the personality of the men and women who laid the foundation of these United States. Their well

(FROM MODERNE BAUFORMEN)



DETAIL OF A GARDEN, HAMBURG
MR. FRITZ SCHUMACHER, ARCHITECT

poised character is well represented in houses of this period and we are inclined to believe that a better adjective than the French one used could be found to indicate the reflection of wealth and culture that is presented.

Mr. Walter Bombe, in an article describing the Davizzi-Davanzate Palace, very well illustrated, states with truth: "Those who would look for beauty still clinging to what the wreck of time has left of old

(Continued on page 8)

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A THREATENED STEP BACKWARD

IT is probably not strictly within the province of a technical or class journal to treat of political strife or of many questions of public policy that absorb the time and interests of those who are sometimes referred to as the representatives of the people. Nevertheless, it seems pertinent to call attention to conditions as a result of which the architectural growth and development of these United States seem at times to be seriously menaced.

Many instances have occurred during the past two or three years that indicate beyond question the indifference of those in office to what might be termed the art interests of the country. For example, a well-organized department of the national Government, a department instituted to promote the artistic betterment of public buildings, has been investigated, harassed and restricted for reasons generally suspected to be political. Acts placed on the statute books at the instigation of men who may be relied upon to know and understand the country's needs and which have proven by years of successful operation of immense benefit are now in danger of annulment, for apparently much the same reasons. The tenure of office of men appointed to safeguard and provide for our artistic well-being is made uncertain, and their remuneration inadequate, either through lack of appreciation on the

part of our "representatives" or a mistaken purpose to economize,—a purpose, by the way, not particularly noticeable in the administration of, or appropriations made for, the conduct of other departments.

Regrettable as it seems, the fact remains, and it is no exaggeration to state that the subject of our artistic advancement appears to be one of absolute indifference to the majority of men in public office. Under present conditions the method of securing satisfactory results most likely to succeed is to combine proper plans for some public improvement with an opportunity for political capital. The situation calls for the attention of architects and those capable of understanding the value of art as a national asset. There is no middle ground. We must go forward or we will inevitably go backward. This is not a retrogressive age in "practical pursuits" and it is not apparent why it should be so in art. We do not believe any retrograde movement will be tolerated. It certainly will not if every architect, every painter, and every sculptor does his full duty in informing those about him and making plain to them what such a movement means.

We are beyond doubt a patient and long-suffering people, but it is a question whether we will always submit to having our æsthetic well-being made subservient to political exigencies. We believe the day will come when it will be necessary to combine with an aspiration for public office some other qualifications than a demonstrated ability to "deliver the votes." When that day arrives, it is not probable that we will be threatened, as now, with legislation conceded by practically everyone to be inimical to the artistic development of the country.

LENOX LIBRARY BUILDING CONTROVERSY A CLOSED INCIDENT

TO say the least, some one has blundered. It must be a matter of regret to every self-respecting citizen that Mr. Frick's generous offer has had such shabby treatment. Either through inadvertence, or else wilful misrepresentation, it has been made to appear that the acceptance of the Lenox Library building was contingent on its being placed on the Arsenal site

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in Central Park. Apparently such was not the case.

The net result of this wilfulness, ignorance or incompetency is that the city is deprived of a building that might very well have been put to a good use, on some site easily found, and that we have been placed in the unfortunate position of having treated with downright discourtesy a citizen who, influenced by the most generous motives, has been classed by writers in the daily press with that body of men who seem

determined to invade Central Park with some sort of a building in order possibly to establish a precedent for a greater encroachment.

It is regrettable that Mayor Gaynor should be found apparently arrayed with those who are, as we believe, in the minority on this question.

His remark, as quoted in the daily press, "that there would soon be a new building on the Arsenal site," does not agree with his usual attitude on civic questions.

CURRENT ARCHITECTURAL PRESS

(Continued from page 6)

houses must now betake themselves to some one of the few remote corners of those old cities where the destructive fury of the demolishers' pick—wielded in the name of wrongly understood modernity, new needs, and a new and barbaric taste—has not yet fallen on those vestiges of the past." The subject selected by Mr. Bombe is one that has survived the iconoclast, and fortunately so. The article is of unusual interest.

Continuing the series illustrating the architectural growth of important cities in the United States, we have in this issue "The Transformation of Portland, Ore., From an Architectural and Social Viewpoint," by Mr. Herbert D. Croly. Mr. Robert C. Spencer, Jr., writes instructively on building a house of modern cost. An article by Mr. J. T. Tubby, Jr., on "Thrifty Draughtsmanship," treats of the economies possible in that part of office practice "which represents seventy-five per cent. of the office cost." Mr. Embury's series on "Early American Churches" is interestingly continued. Mr. W. Francklyn Paris describes the Museum of French Art, French Institute in the United States.

In illustrating in *The Western Architect* for June the building of the Denver Gas and Electric Light Co., Mr. F. E. Edbrooke, architect, there are presented reproductions from two photographs taken from the same point of view, showing the building by day and as illuminated at night. The building, a ten-story structure, has been treated with restraint in the design, and the ornament wherever introduced, either in the heavy cornice, the course at

the ninth floor level or the pattern in brick as employed at every floor, has been provided with electric outlets. Judging from the night view, the effect when illuminated is attractive.

Other material presented in this issue will be found in our usual index. The text contains an appreciation of the life and work of Mr. F. D. Millet, and a somewhat lengthy pronouncement by Mr. F. W. Fitzpatrick treating of design.

Architecture for June illustrates a number of examples of recent shop front designs in New York. Modern retailing methods in our shopping district have demonstrated the value of an attractive exterior and, following the example of European cities, merchants are seeking for the same originality in the design of their shop fronts as competition has made necessary in their wares. All this is to be much commended. The designs, isolated, are in most instances commendable, but are in some cases unfortunate as being out of harmony with their environment.

An interesting country house, by Mr. Frank Chouteau Brown, some designs and plans for small country houses by Mr. Aymar Embury II and Mr. Oswald C. Hering, and a somewhat pretentious and not altogether interesting country house, Mr. Alfred Busselle, architect, are also to be found in this issue.

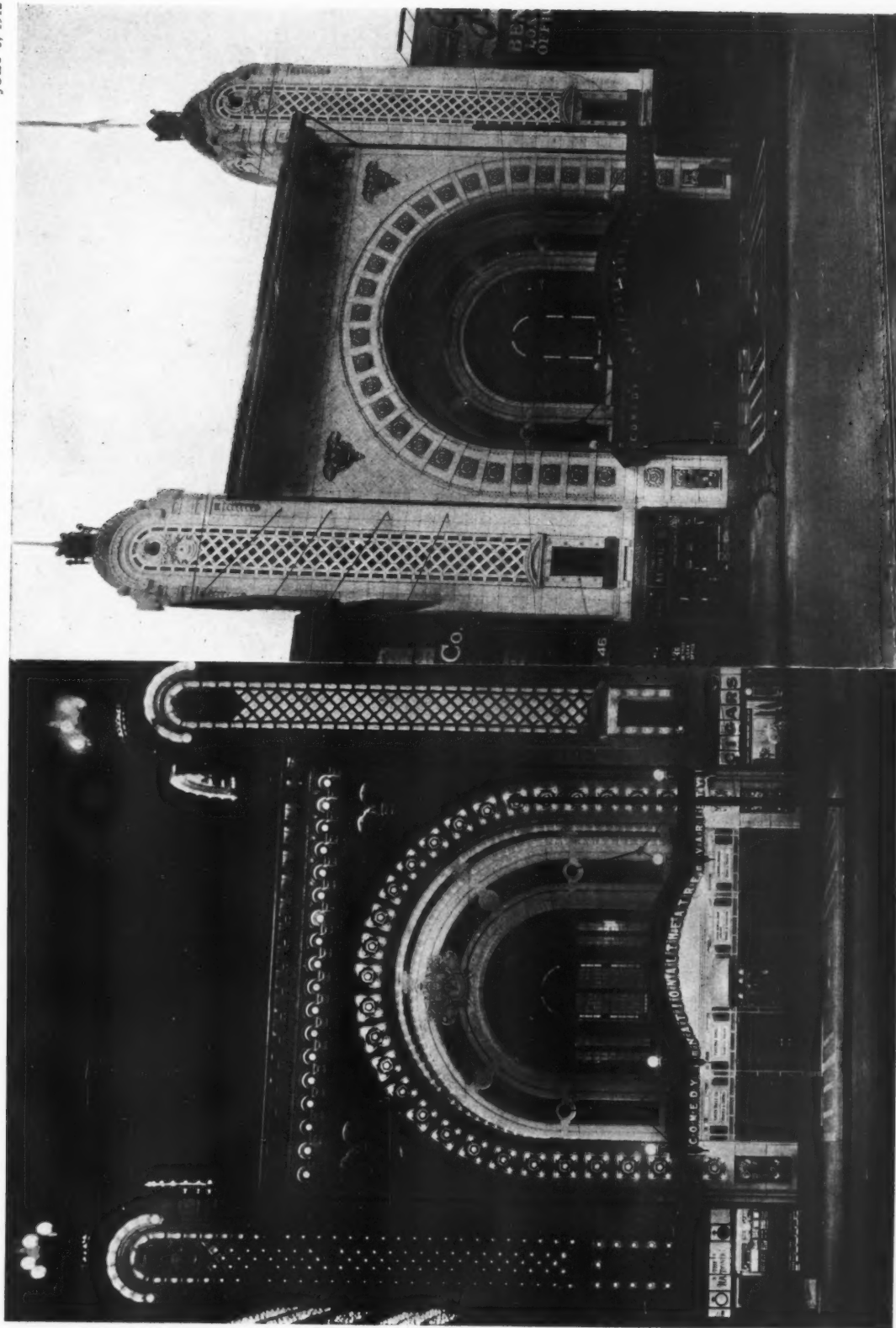
The text contains an article on "The Necessity for Special Preparation for the Practice of Landscape Architecture," by Mr. Charles W. Leavitt.

We reproduce from the May issue of our German contemporary *Moderne Bauformen* views of gardens designed by Mr. Fritz Schumacher, of Hamburg.

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AT NIGHT

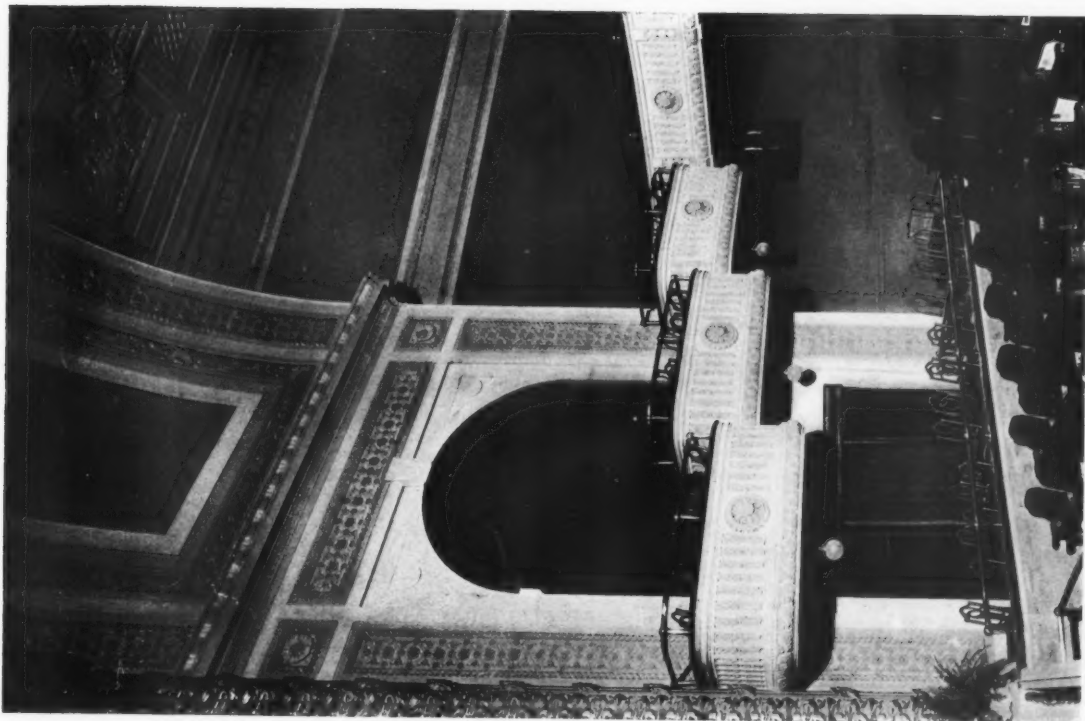
BY DAYLIGHT

THE NATIONAL THEATRE, DETROIT, MICH.
Mr. ALBERT KAHN, *Architect* — Mr. ERNEST WILBY, *Associate*

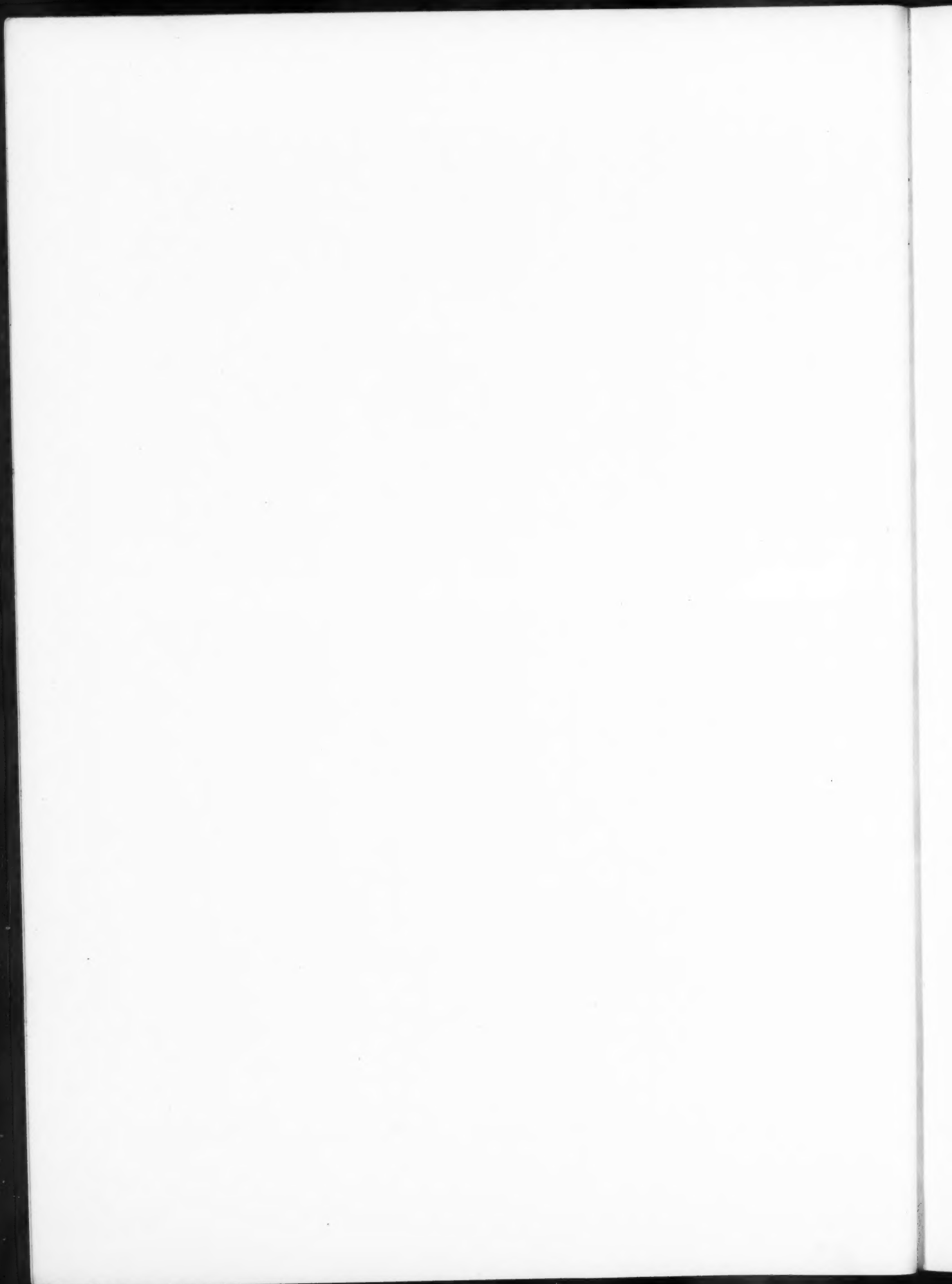
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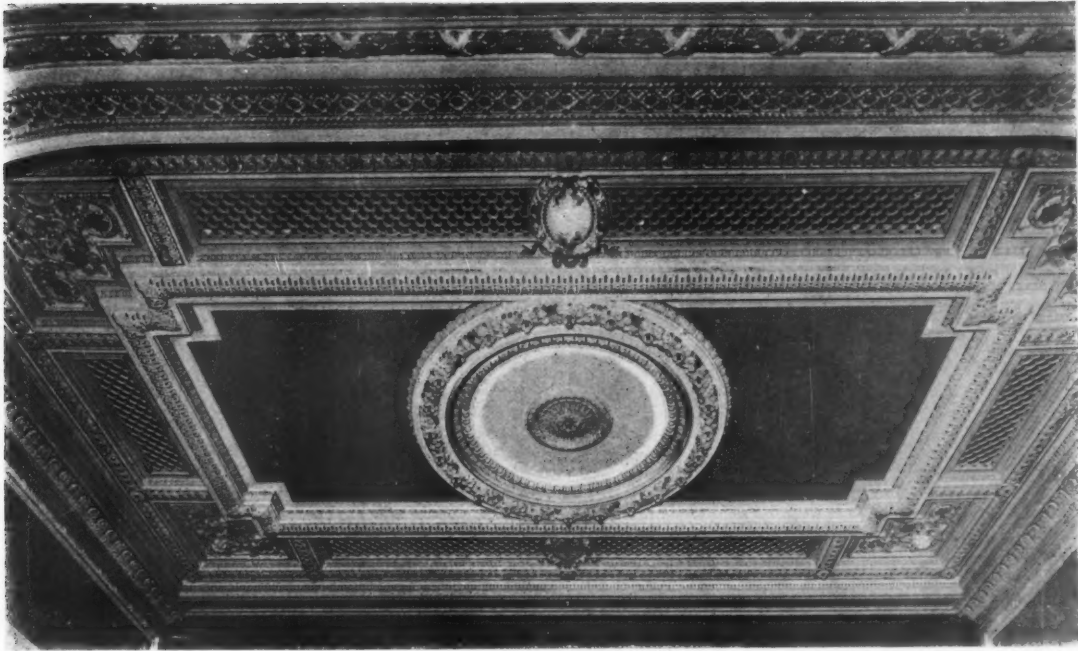
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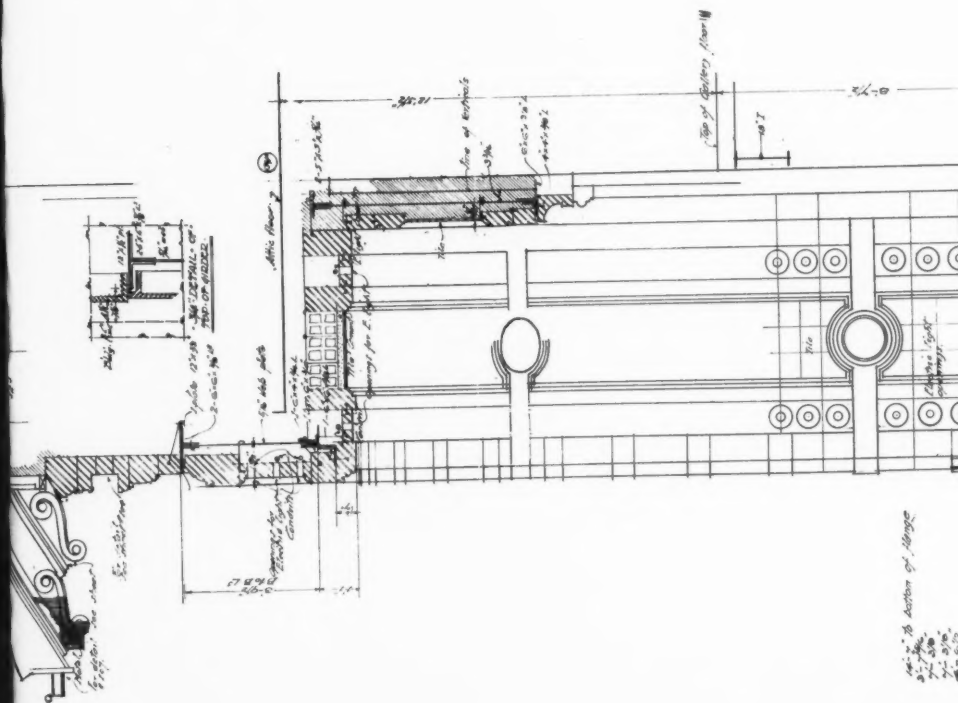
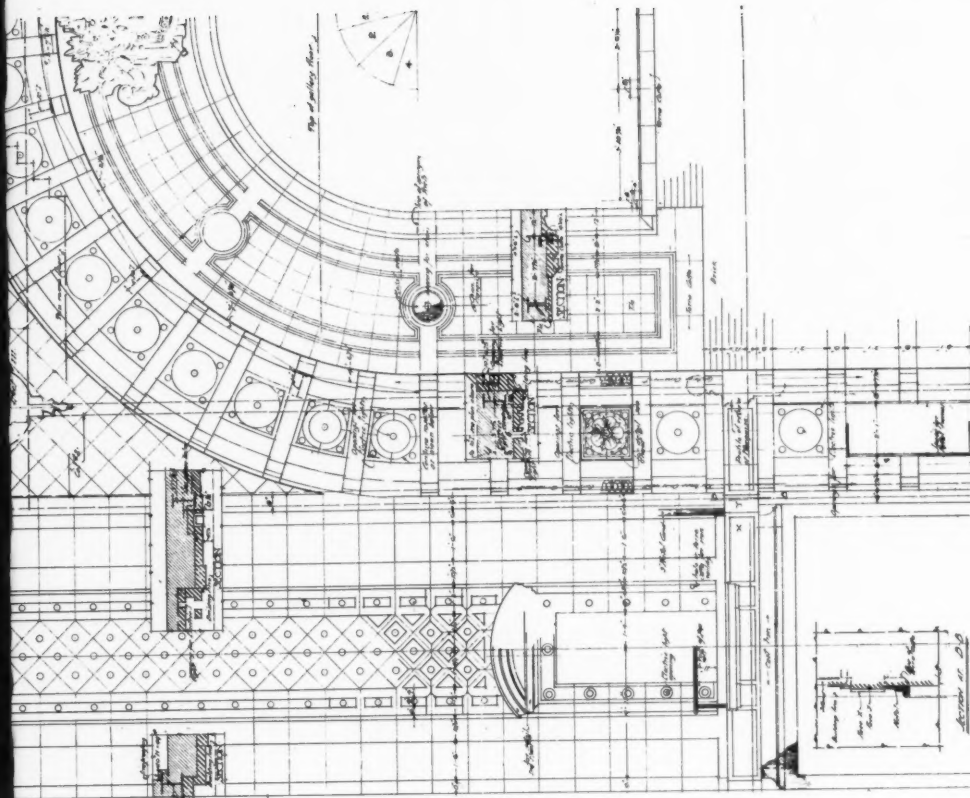


THE
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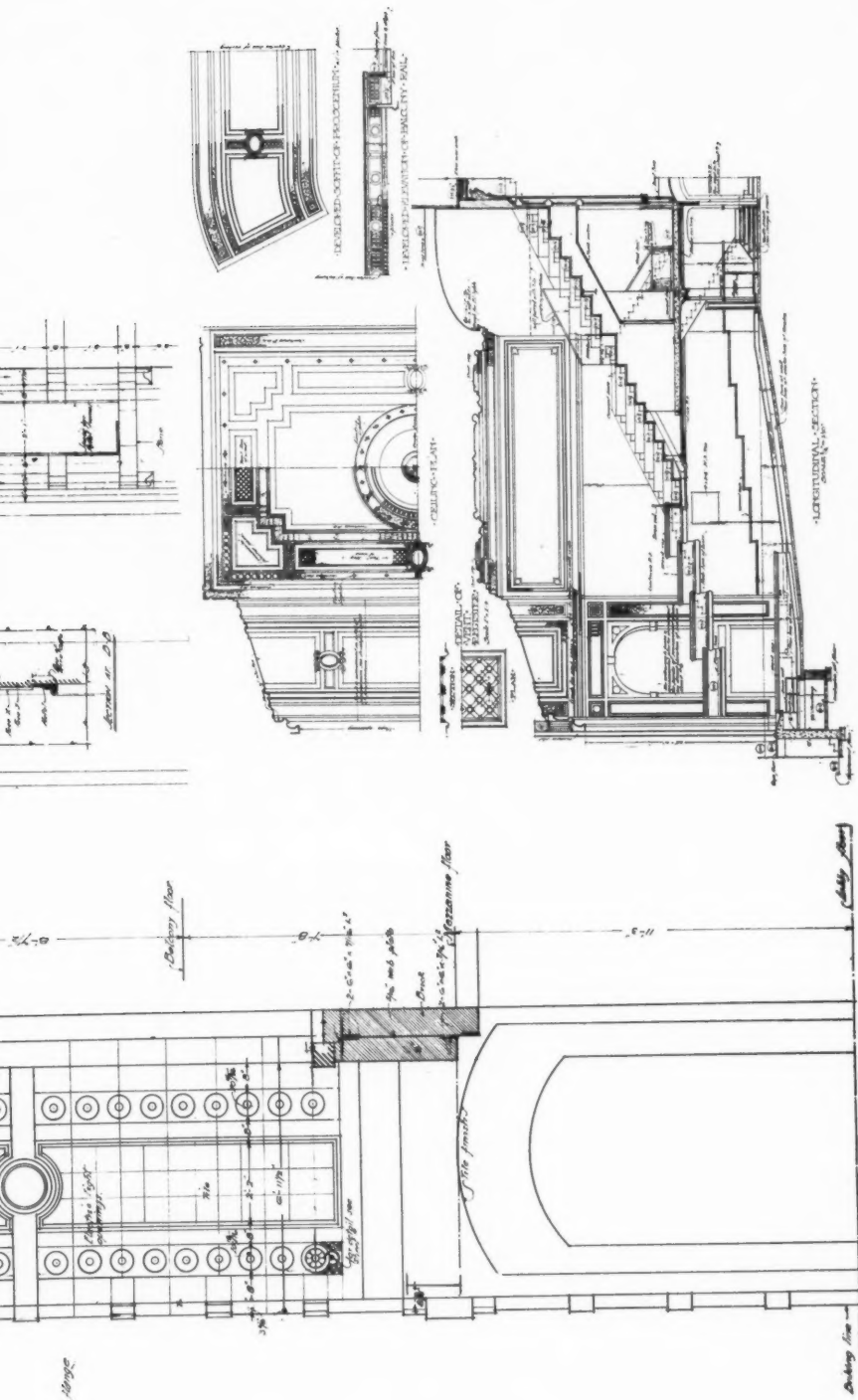
Mr. ALBERT KAHN, *Architect*

Mr. ERNEST WILBY, *Associate*



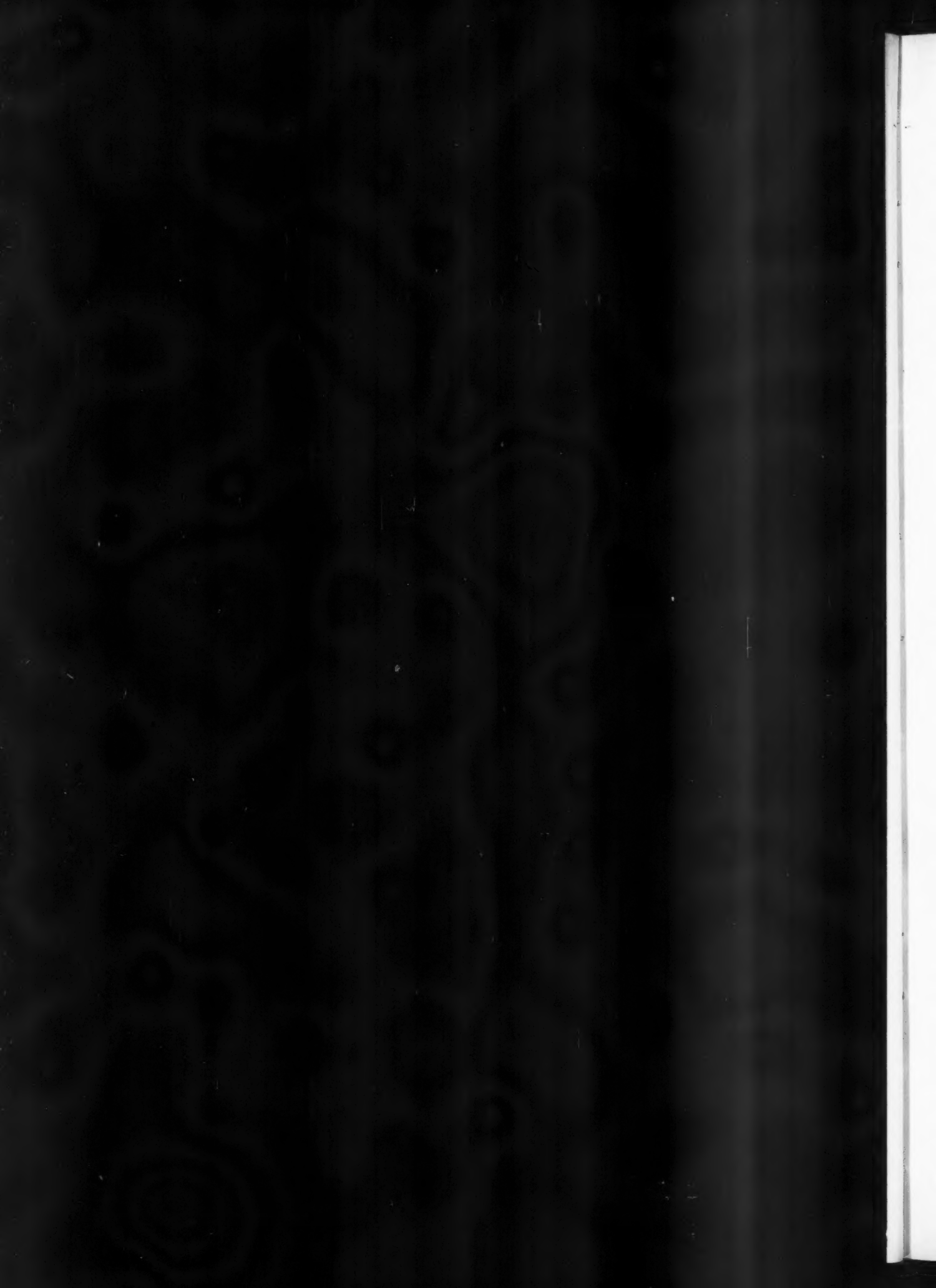


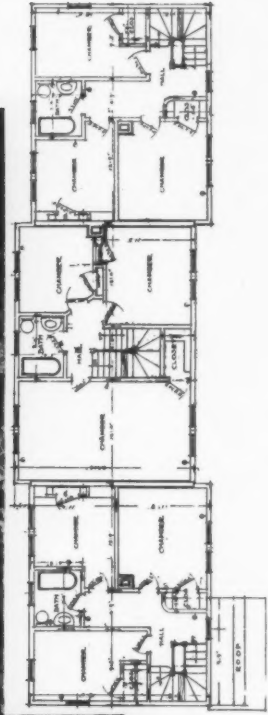
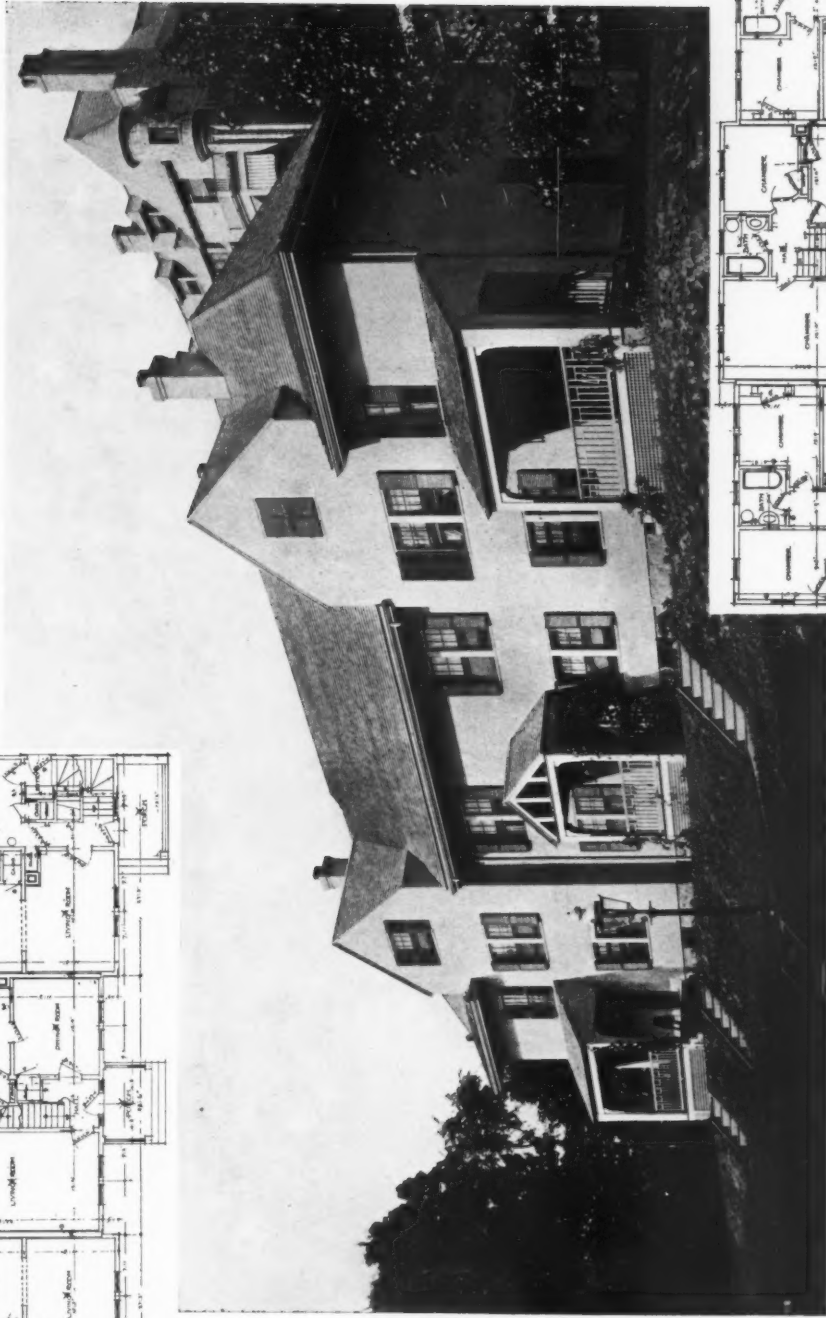
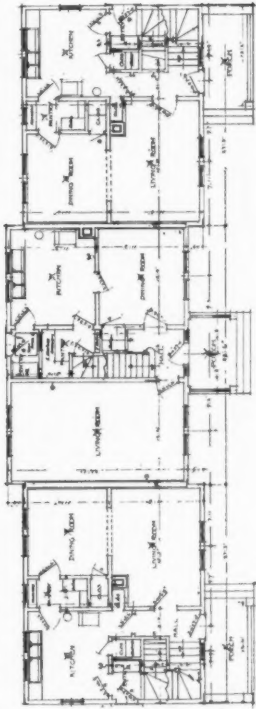
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THE NATIONAL THEATRE, DETROIT, MICH.

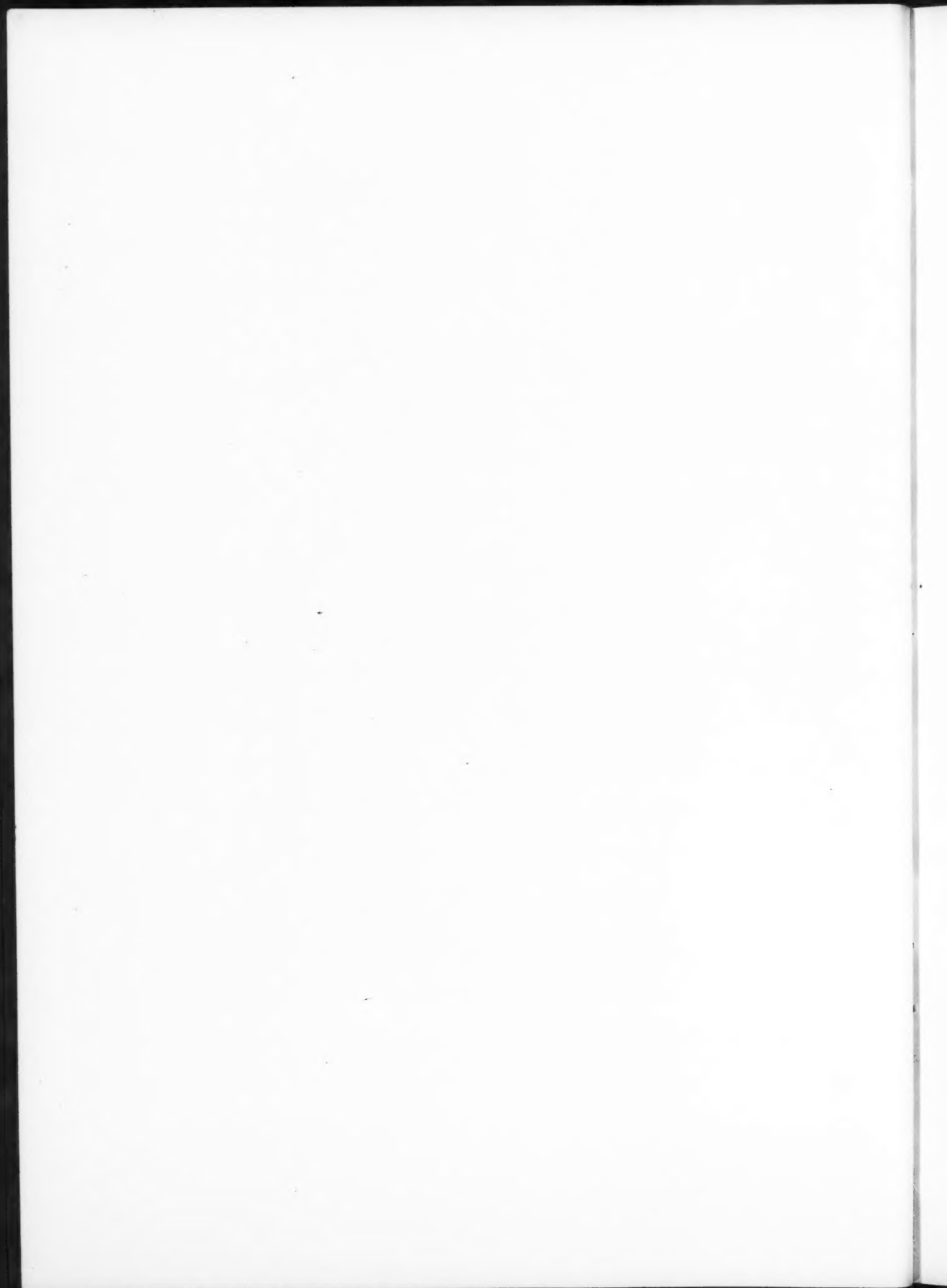
MR. ALBERT KAHN, Architect — MR. ERNEST WILBY, Associate





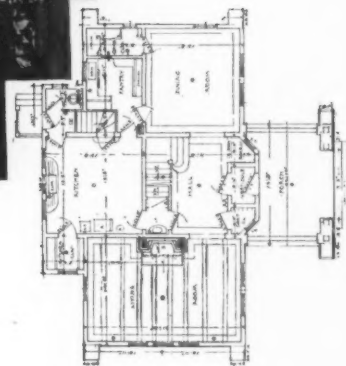
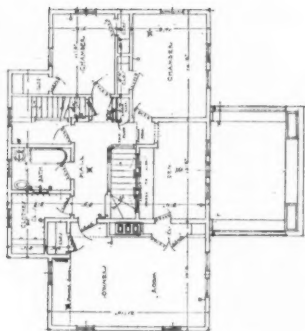
SERVANTS' COTTAGES, HOTEL BEACONSFIELD
BROOKLINE, MASS.

Mr. J. LAWRENCE BERRY, *Architect*

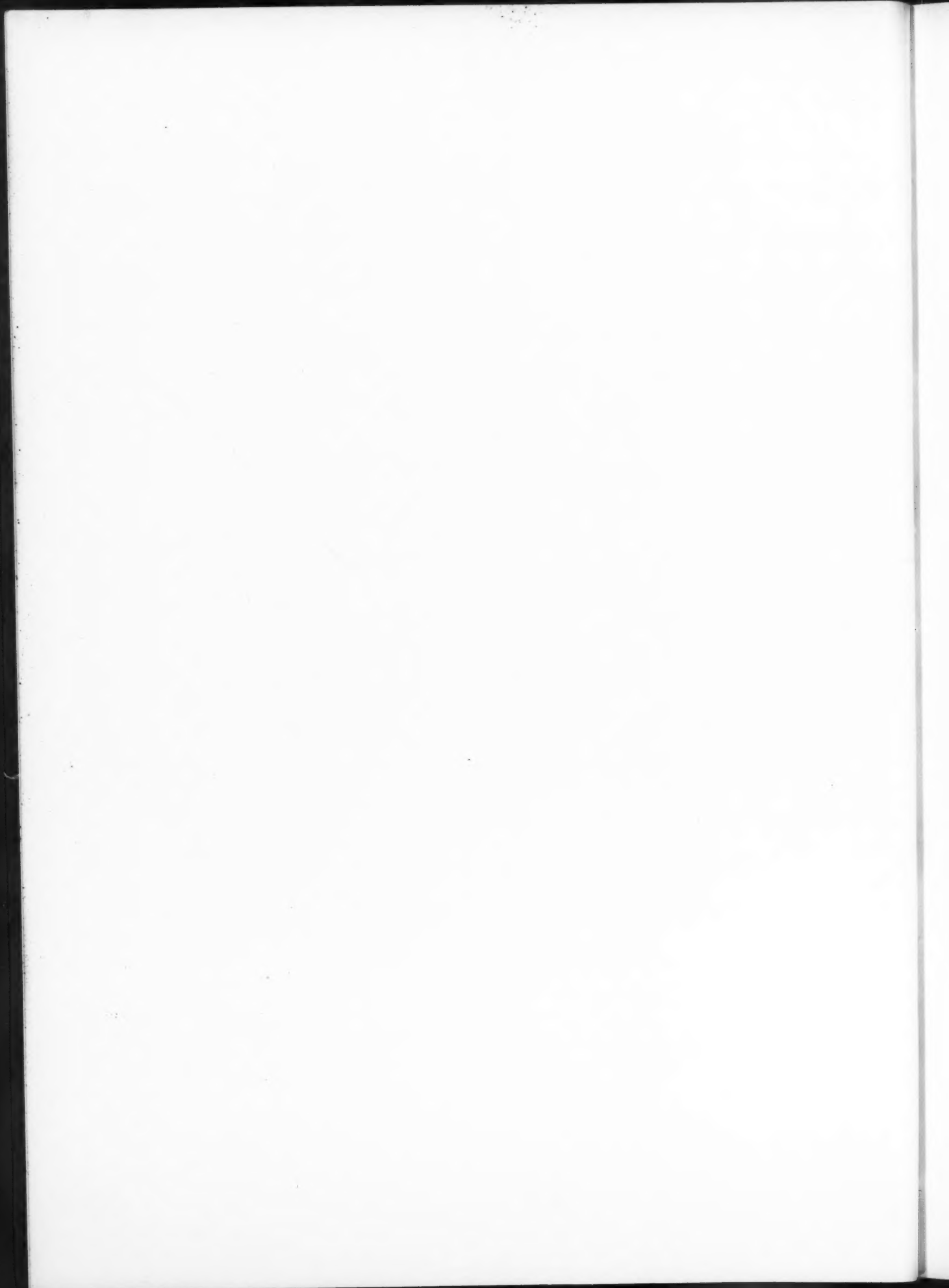


THE AMERICAN ARCHITECT

JULY 3, 1912



HOUSE OF H. H. MILLER, ESQ., NORWOOD, MASS.
Mr. J. LAWRENCE BERRY, *Architect*



THE AMERICAN ARCHITECT



PALAZZO DEI TRIBUNALI, MANTUA, ITALY (1492-1576)